


CRIMINAL BEHAVIOR



FANZINE ISSUE #2

DETROIT'S SOURCE FOR LOCAL PUNK ROCK

THE NEW OPIATE OF THE MASSES/ A DISCLAIMER FOR THE READER

We are infected with a virus, a disease, a plague that does not dissipate easily. Everywhere we turn, we are pushed into socialization, molested by the standards of our contemporaries. We are forced into one another, for no discernable purpose other than possibly to spend money on one another. Social pressure from others puts us on the path to being in a relationship with someone else, whether we want to or not. It requires active resistance to defeat the forces pushing us to be comfortable around others. The odds are stacked against us; consumer media actively moves us towards this slavery. They show that it is glamorous to be enslaved by another; the symbiosis of this relationship is irrelevant. This consumer media, in short, creates the perfect person of society, and in that description is the psychological enslavement defined most clearly as a relationship with great activity between the two parties.

Not even the underground music scene survives this brutal attack on individualistic values. At every punk rock show, there sits at least one couple, watching the bands play, holding hands and kissing, as if the world needed something else to scoff at. This outward display of psychosis is just a burden for others; this action is a consumer media market puppeteer. This theoretical couple has bought into the perfect person of society scheme (whichever society it may be, be it the real world or an underground subculture), and they actively advertise for it. Human relationships are big business. They try to show that they are happy because someone else shares their sickness; they believe that they are truly independent-minded people. They merely have bought into the bullshit their society feeds them and everyone around them, and they become another brainwashed victim. Friends are a valuable asset; if they are a friend who cannot be abandoned, cannot be tossed aside, cannot be left behind if personal need arises, they are a parasite, if not a symbiote. Life's purpose is not to let anyone keep you down. A symbiotic relationship by definition keeps you down.

Punk rock, as independent-minded as it is (some of the time), still can function as a puppet of consumer media ideals. The emphasis on "Drugs, sex, and rock n' roll" still pervades punk rock as it did when it started. However, societal norms have changed. Reputable businessmen, as much as they're worth, now support drug legalization. Sex is now the norm; it's considered abnormal to be free from sex. What's truly "dangerous" now is to be free from any influence in the media, to be free in any fashion, for that matter. Dependency has infected us and taken us over. The only cure is to eliminate all social dependencies. Break free from the fences others put up to hold you in, and do not build fences that hold others in. A society with no borders, one that does not question the motives of the socially free and independent-minded, is society's last chance to redeem itself. Otherwise, it will be a slow, painful drowning for mankind.

MICHIGAN AREA VENUE LISTING

Note; this is not the list of every venue in the Michigan area. I'm sure there are several more house venues I don't know about and probably a few venues that I missed. This is just a list to help up-and-coming bands to get started.

The Meat Mansion	111 W. Summit Ann Arbor, MI 48103	
The Blind Pig	208 N. First St. Ann Arbor, MI 48104	734-996-8555
The Basement 414	414 E. Jay St. Lansing, MI 48933	
The Elbow Room	6 S. Washington St. Ypsilanti, MI 48197	734-483-6374
Mac's Bar	2700 E. Michigan Ave. Lansing, MI 48912	517-484-6795
The Comet Bar	128 E. Henry Detroit, MI 48201	313-963-6763
Blondie's	2281 W. Fort St. Detroit, MI 48216	586-823-9509
Russell Industrial Center	1600 Clay St. Detroit, MI 48211	313-872-4000
PJ's Lager House	1254 Michigan Ave. Detroit, MI 48226	313-961-4668
Corktown Tavern	1716 Michigan Ave. Detroit, MI 48216	313-964-5103
St. Andrew's Hall/The Shelter	431 E. Congress St. Detroit, MI 48226	313-961-6358
The Division Avenue Arts Collective	115 S. Division Grand Rapids, MI 49503	
The Mixtape Cafe	133 S. Division Ave. Grand Rapids, MI 49503	
Small's Bar and Grill	10339 Conant St. Hamtramck, MI 48212	313-873-1117
Paycheck's Lounge	2932 Caniff St. Hamtramck, MI 48212	313-874-0909
Painted Lady Lounge	2930 Jacob St. Hamtramck, MI 48212	313-874-2991
Cameron's Bar	4619 Fenton Rd. Flint, MI 48507	810-238-8691
The Machine Shop	3539 S. Dort Hwy. Flint, MI 48507	810-715-2650
Static Age	104 S. Main St. Romeo, MI 48065	
NYNY/Premier Theater	33151 23 Mile Rd. Chesterfield, MI 48047	586-725-2228
Double OO Pub	25044 Grand River Ave. Redford, MI 48240	313-592-9705
The Factory	334 S. Main St. Rochester, MI 48307	
Juke's Bar	506 Leonard St. Northwest Grand Rapids, MI 49504	616-458-5399
Break Room	1359 Plainfield Ave. Northeast Grand Rapids, MI 49505	616-454-0899
AJ's Music Café	240 W. 9 Mile Rd. Ferndale, MI 48220	248-399-3946
Token Lounge	28949 Joy Rd. Westland, MI 48185	734-513-5030
The Belmont Bar	10215 Joseph Campeau St. Hamtramck, MI 48212	313-871-1966
The Hayloft Liquor Stand	140 N. Main St. Mount Clemens, MI 48043	586-933-3503
Pub 1281	1281 S. Gratiot Ave. Clinton Township, MI 48036	586-463-0270
The Ritz	24300 Hoover Rd. Warren, MI 48089	586-756-6140
TNT's Bar and Grill	35101 Harper Ave. Clinton Township, MI 48035	586-792-1435
The Berkley Front	3087 W. 12 Mile Rd. Berkley, MI 48072	248-547-3331
Refuge Skate Shop	24334 Michigan Ave. Dearborn, MI 48124	313-277-5283
Rack and Roll	13634 Sibley Rd. Riverview, MI 48193	734-283-3111
The Modern Exchange	12219 Dix Toledo Rd. Southgate, MI 48195	734-284-2587
Simon's Bar	4936 Allen Rd. Allen Park, MI 48101	313-388-8808
Trumbullplex	4210 Trumbull St. Detroit, MI 48208	313-832-7952
The Bohemian National Home	3009 Tillman St. Detroit, MI 48216	313-737-6606
BTB Cantina	1140 S. University Ave. Ann Arbor, MI 48104	734-222-3642
The Screaming Eagle	517 W. Cross St. #2 Ypsilanti, MI 48197	734-879-1574
The Crofoot	1 S. Saginaw St. Pontiac, MI 48342	248-858-9333

H8 Inc. 'A CLOCKWORK MISERY REVIEW

'A Clockwork Misery' is H8 Inc.'s latest and possibly greatest release as of yet. With their penchant for nihilistic brotherhood and misanthropic unity, they dole out thirteen well-crafted songs about the people these guys hate and the brothers that they love. Beast, the vocalist, has a snarly, snarky, angry voice that rings of Henry Rollins in his later days, albeit a bit raspier. Despite the alienation H8 Inc. preaches, they do embrace unity, and some Oi!-influence makes its way in, as many tracks are quite catchy with their choruses, including the title track, 'We Hate the World', and 'The Lecher'.

This isn't hardcore in the vein of the Circle Jerks and Hated Youth fame; this has both very fast parts and some strictly hardcore spots (i.e. breakdowns complete with Oi!-influenced chants), which blend very well together. Another element that is important to note is that these guys are Detroit lifers; as far as I know, they have been around making music since the late 80s, and there is something to be said for that level of dedication. Not many people are willing to stick around and make Detroit a better place, especially in the face of overwhelming adversity. I don't know if anyone can truly understand why anyone sticks around to help Detroit develop, but these guys have been around and will be here for years to come. H8 Inc.'s 'A Clockwork Misery' is a Detroit-bred piece of hardcore well-worth owning. The band members might be large and imposing, but they sure do make some killer music.

BAD ASSETS 3-SONG DEMO REVIEW

I was surprised at this release. I expected it to be another generic Oi! release, another band desperately trying to be Cock Sparrer or Sham 69. It was not at all like that. This demo is a short collection of three good songs that, while anthem-y, still retain a hardcore edge. "Wasted Generation" is a really good track about our generation and its amped emphasis on getting drunk all the time. Well, that's my guess anyway; the demo didn't come with a lyric sheet. "Factory Rat" is a song about trying to make ends meet as a lower-class working man. Been covered before, but Bad Assets injects something cool into it, probably cyanide, or maybe it's just cynicism. "Wednesday Night Warrior" is about being a punk rocker any night of the week, not just on the weekend, although I think Anti-Social Degenerates had a song about that. Again, the song is anthem-y, very easy to relate to, and it's still edgy. Bad Assets is a new up-and-coming band to look out for, so go out, get loaded, and chant to some good old hardcore-influenced Oi!

PUNK ROCK IN TORONTO

MOLESTED YOUTH INTERVIEW

What happened in your childhood to transform you into Molested Youth?

That's a question only the courts can answer, we've been bound to secrecy. If your investigative journalism skills are up to par it shouldn't be too hard to figure it out though. But please don't spill our secrets to the world.

Did you originate in Toronto or did you move there?

Two of us were born and raised in Toronto and the other two have been here most of our lives. Couldn't really imagine living anywhere else (at least on a permanent basis) at this point.

What's your favorite original 80s hardcore band? Why?

The band that immediately came to mind was Black Flag. It's just stuff that I've listened to for so long and really stuck with me. Them or Negative Approach probably.

What is the Toronto punk/hardcore scene like? Who are good bands to play with? What's the turnout like?

The Toronto scene is on some next level shit right now. There are killer bands starting up all the time and the bands that have been around for a while are putting out ragers nonstop. Urban Blight, since they started playing again, has been gigging a bunch and it's always fun to play with them. The School Jerks are always crazy. We played a couple shows lately with this band Sakhalin, a d-beat side project of Brutal Knights/Endless Blockade/one of the dudes who used to be in Rammer and they fucking rip. Career Suicide, we've played with them a few times and they draw a crazy crowd, plus they're probably on top of the list for my personal favourite Canadian hardcore bands so it's nothing but good times with those guys. Some younger bands too, Total Trash is pretty cool and they're all pretty young still. I think the Toronto scene is thriving right now; it's been really fun going to, and playing, shows lately. RIP Bad Choice.

GHETTO BLASTER INTERVIEW

When did Ghetto Blaster form? Did it form out of the ashes of any other bands?

GB started up in early 2008. Originally I was doing bass but when Neil couldn't do it anymore we got Ian to come in and take over bass while I went back on guitar. Myself and Andy used to play in a band called From Parts Unknown. Neil played with No Equal and Ian's done Corporation & the Shit Kickers and probably more; I wouldn't be surprised, that dude loves his music.

What are the bands' biggest influences? There's quite a bit of genre-mixing in the songs.

Fuck, there's a lot. The bigger more obvious ones would be Op. Ivy, NOFX, Rancid, Against All Authority, Non Phixion. But the list goes on and stretch's over many, many genres.

Have you seen someone use a real ghetto blaster before? If you did, when and where?

I have actually, I think it was last summer but I was walking down the street and this guy fully had one right up on his shoulder rocking out. Some good jams too.

How has Deranged Records been treating you? Are they reputable, and what kind of music do they release?

We've got nothing but good things to say about Deranged. Gord, the guy behind it, has been awesome in helping us get our shit together and get a record out. This is the first vinyl release for us as a band, and unless I'm mistaken it's also the first vinyl release any of us have been involved in at all - most of us have played in other bands before but this is the first record, so to have someone interested in putting it out, and in helping us with all the facets of production, like templates for the art and labels and shit, has been great. Deranged has put out music by some of our favourite punk and hardcore bands so to have them offer to put out our record is amazing, it was pretty unexpected and we couldn't be happier. Plus the label is based in B.C. so we get to keep it Can-con.

Is it true that it's very easy to get around Toronto without a vehicle? Do you think this has any impact on show turnout?

Yeah it's totally true. The public transit system here is, despite what many seem to say, pretty okay - although they just jacked up the price again to \$3 a ride, which is kind of a bitch; it's easy enough to hop on for free in a few places and it covers the majority of the city. Plus, Toronto is pretty flat when it comes to the downtown area, so biking around in the summer is easy. There was a show here a couple summers ago that just happened to fall on the day that the TTC (public transit) decided to go on strike, and there was still a really decent turnout, so I guess that says something for how easy it is to bike/walk from place to place here, despite how big the city seems.

Do you skateboard? Why or why not?

Used to, until I took a massive bail while bombing a hill and took the skin off half my body. Then I broke my ankle, then I fucked up my knee (not on a skateboard though), and now I can't do much besides ride around. I love skateboarding though. Our drummer is on a summer quest to get good at skating so check for him in Thrasher in a few months or something.

Your song 'Strapped with Bombs' indicates a hint of dissent. Does the band hold any political views, or just individual ones?

We're definitely opinionated; though we share a lot of the same beliefs, we do have our own individual views. Our lyrics do touch on some political issues but more nowadays it's on the social front. But of course you're always going to have your songs like Get Drunk and the lighter mood songs in the mix to add some balance.

Is it hard to get band stuff done with Ian alternating between Ghetto Blaster and Corporation?

At first it definitely was, but with Corporation ending and this being Ian's main focus we got nothing but big plans for the future.

Is Toronto a good place to play? Do you have any particular good venues?

Toronto is getting better. Our scene's been somewhat dead for a couple years now. But now with a new wave of great bands coming in its picking up and we couldn't be happier to be part of it all.

How long have you been a band?

The band started under a different incarnation probably close to three years ago now. Two years ago (actually the show I mentioned in the previous question, when the subway shut down) they played their first show under the name Molested Youth with a different singer and no bass player. They found a bass player, and then about a year and a half ago the first singer quit and I took over, and those are the songs you hear now - we play one song that was done with the old singer, but for the most part everything we play now was written with this lineup. There was also a drummer switch at some point along the road, which ended up working out really well because our new drummer has a great ear and wrote a couple of the songs that are on the Deranged record.

What material have you written and what have you recorded? Any plans to get some new music released soon?

We recorded a demo with Ben Cook last spring that had five, or maybe it was six songs, and we played a bunch in Toronto and Montreal off of that. Then this winter we recorded again with Jonah Falco, musical mastermind extraordinaire, and those are the six songs that are on our record for Deranged. We're currently waiting for Jonah to get back from tour so we can bug him to record some new shit with us; we've got a couple of releases lined up - we're gonna have a song on a Montreal/Toronto comp being put together by Chris Colohan that should be out this summer. We've also got a split record lined up with that indie-fuzz-weirdo band Little Girls, the dude behind that band is a good friend of ours and he loves hardcore too, so apparently some Japanese label wants to put that out - we're basically just rolling with the punches on that one, he approached us with the idea and we're gonna see how it pans out. We're also hopefully going to be doing a record with a friend from California, we've definitely got a few things on our plates but the first step is recording again hahaha.

Would you ever consider touring the States?

For sure. We're aiming to hopefully get out this summer, we're going to be going to the east coast of Canada to play a wedding (seriously) in August and we're hoping to turn that into a couple weeks on the road. It's just a matter of getting it all booked, because we may be the single laziest band on the face of the planet.

Is there a connection between your scene and the Toronto punk scene?

We're no strangers to the Toronto punk scene; some of us have been doing this since we were 14-15. So there's defiantly (sic) a strong connection.

How soon is your new album due out?

Right now we're still in the recording process, so we still have to finish that along with mixing, mastering printing and all that. I don't want to give anything official quite yet, but we're shooting for late 2010 - early 2011

Have you played with any notable touring bands? If so, who were they?

Most of our shows have been with smaller bands but we have shared the stage with The Flatliners, The Rebel Spell, The Snips. All fun as hell shows.

Have you ever toured the States at all? Do you have any upcoming plans to do so?

Ian's gone down and played the States with Corp. But myself and Andy haven't [played] let alone stepped foot on American soil. We're looking forward to getting down once we can save up the funds.

How do you support your band lifestyle? Do you all work, just some of you, or are you just good at scraping resources together without having to work?

To be honest we don't really have much of a band lifestyle - we haven't toured yet, we've only played a bit around southern Ontario and in Montreal, and we self released our demo tape and got our first run of shirts made for super cheap. Two of us are in university, our bass player works full time (and parties like a madman) while he's taking a break from school, and our drummer is, at the moment, still playing in a garage-y band that has toured a bit and played some bigger shows. We've all been way too busy with regular life bullshit to turn the band into anything even approaching a full time thing, but hopefully we're gonna get out on the road soon so I'll let you know how we end up supporting it when it happens haha.

Have you played with any touring American bands in Toronto? Which ones were any good?

We've played with a bunch of American bands here. That's one of the best things about living in Toronto - it's big enough, and close enough to a few bigger American cities, that it makes coming at least through Toronto and Montreal worthwhile for a lot of touring bands. We've played with Social Circkle, Acid Reflux, New Lows, Shipwreck, Nomos, Vaccine, and a bunch more. We played a real weird show with Vivian Girls once. Personal favourites out of those are Social Circkle and Nomos but I know everyone in the band probably has their own pick; we've played some pretty cool shows.

Do you listen to just good old hardcore or do you listen to stuff like ska, psychobilly, crust or anything else?

We all listen to a ton of different music. Our bass player has been really into weird disco and funk jams lately, our drummer loves shoegaze and rap, my brother is a huge Justin Bieber fan. I like soul music and rap. Punk and all its offshoots are number one for all of us though - I met our bass player through punk when we were both 14 or 15, and we met our new drummer through seeing him around at shows. So yeah, Bastard to Bieber, Molested Youth listens to it all.

What's your favorite type of alcohol?

Free, haha. Andy you'll usually find chugging Old Mill tall cans. Ian's into the darks and myself, I'll drink anything you put in front of me.

Do you attend a lot of shows that you don't play?

We try to make it out to most of the shows but there's lots of bands we know around here so it can be hard to check 'em all out.

I hear you're on a record label. Which one is it and how is it working out for the band?

Indeed, the label count right now is at 3. Unknown Records, Riot Ska & Skagency Recs. It's been great both Riot Ska & Skagency have some really dope bands people should definitely check out and UR is actually run by myself and Chris Hardcore from Charlotte Swallows/Crack Squad. We're in talks of some other labels for the next release but we'll see what goes down.

What are a few good places to play in Toronto? How often do they do shows?

Siesta Nouveaux is hands down the best spot to play in Toronto. It's a small space in a weird commune or something in Southeast Toronto with no stage, a big concrete post in the middle of the room, and a PA that fucks up at almost every show but it's always all ages, always BYOB, and the vibe can't be beat. Some of the best shows I've seen in recent years have been there. There's table dives, a barbecue, and nothing but good times. There's another weirdo art loft place called the House of Everlasting Joy that's pretty cool too, it's in a weird industrial wasteland kind of thing and they do shows every now and then. There's also the Adrift legacy which can't be understated. Adrift was a skate shop in Kensington Market (hippy/punk/awesome neighbourhood) that ran shows in the big back room/skate park behind the store. Then the shop moved locations and they opened up a new skate park/venue in some illegitimate warehouse that was down the street from the main club district in Toronto, which held some absolutely mental shows in the few months it was open. But all good things must come to an end and the warehouse is no more, but at least it can claim to have had Forfeit and No Age (and Molested Youth) play in the same night.

What are your thoughts on the straight-edge mentality? Is it a positive mindset to protect against peer pressure or just a closed minded muscle-head mentality?

I respect the edge, to a degree. It's not something that works for me, or any of the band, but I think we've all been around edge dudes for long enough to have seen both sides of this question. I know a lot of people who are edge for themselves, and for their own reasons, and that's something I totally back. I don't like preachiness, whether it be from an edge dude or a drunk, so as long as you play it cool and don't try to force anything on anyone, or single someone out for drinking/not drinking then whatever. I've seen edge bands play and bitch about people drinking during their set, or slap a beer out of someone's hand or whatever, and that's where I start to lose respect. If you're edge, cool, that's great, but it doesn't mean I have to be too. Regardless, I respect anyone who thinks for themselves. It's ok not to drink. I guess. I dunno.

Do you have any already released material previous to this upcoming album?

Last July we released our self titled EP. We haven't been able to get anymore printed up since we sold out but I'm sure it will stock up eventually. Until then, shit its 2010, I'm sure its up for free somewhere. Go download it, burn it & send it to everyone ya know!

Anything else you'd like to include?

Support your local scene! The bands are there they just need your support. Don't ever let anyone ever make you think you can't make a difference. Keep the unity! Respect.
- Crowley, Ghetto Blaster

What the fuck prompted you to come up with such a cool (albeit cringe-inducing) name?

The old singer came up with it in a high school English class. He's a twisted genius.

Do you think hardcore can ever be what it once was?

Hardcore is what you make it. I think there are some amazing bands around right now doing great things. It's not worth it to spend a ton of time thinking about how great things used to be when we should be thinking about how good things are right now, and how we can make them even better in the future.

What else would you like to add that we didn't cover?

TOHC on top. Listen to Omegas. Shoutout to Pete at Hits and Misses. Buy us a beer when we come through your city and let's do something stupid, see you this summer. Thanks for the interview.

School Jerks 'Decline' 7" review

At my current job, I generally have about two things on my mind in the process of working: Old school 80s hardcore and the whining, tantrum-throwing children around me. Obviously more comes into my mind than that, but at any given moment, either one of these things are not far from my then-present thoughts. The School Jerks 'Decline' 7" record has these two things in common with my job mindset. The sound is unmistakably raw 80s hardcore, and the singer sounds like he's throwing a tantrum to the rhythm of the song. Whether or not that appeals to others may vary, but I dig it.

The only complaint I have about this record is that it is incredibly short, at just over six minutes. Such is the case for a 7" punk record. The guitar is a stop-and-go-stop-and-go buzz-saw, due to the guitarist's very quick playing style. The bass and drums are mixed a bit lower than the guitar and vocals, but suffice it to say that it does the job quite well. The bass fills the empty sound up, and the drumming is also very stop and go. The singer, as previously mentioned, sounds like a kid who decides to throw a tantrum in the middle of a shopping trip. It's very snotty, very vile, and very cool. This band is one of the better ones I've heard lately. I've been spinning this album for a while since I've gotten it; it's another treasure trove of a great 80s hardcore collection.



INTERVIEW WITH JASON OUTCAST

When did you get your start in the Detroit punk scene?

I went to my first real Hardcore Punk show when I was around 15 or 16 and I started my first HC band not long after that. I lived in Waterford so I was pretty isolated from the 'Detroit' scene but it didn't stop me from attempting to make music, comics/zines and of course drawing flyers to try to make an impact on what I thought the 'scene' was at the time. It seems that I've always had something to say and HC Punk was my outlet of choice.

***How long have you been doing art work?
What bands have you done art work for?***

I've been drawing since I was a little kid, my mom was artistic and she thought that I was too, so it was something that she nurtured and encouraged. The bands I have done work for? Mostly my own bands but I have done work for NYC's Disassociate, the Casualties and Jesus Chrust. On a local level I created the original scratchy lettering logo for Civil Disobedience, as well as the cover art for the Heresy 7" I put out and most recently I did the front and back cover for the new U.D.I. album that just came out on Spider Cuddler Records. I have also drawn many flyers over the years for lots of local shows and some larger touring bands such as the Dropkick Murphy's and Anti-Flag. I'm not that into those bands but I got paid a little bit to do it and that's rare in the art world. Oh yea I had some artwork stolen by Agathocles that they used on a split 7" with Kontato which they (Agathocles) never gave me credit for. Which is one of my biggest pet peeves. I have resigned myself to the fact that I will probably never make money drawing for the scene I just like to be given due credit for work rendered.

What other bands have you been in, and how did they lead to your current band, Final Assault?

My first band was called SOCIAL DECAY which was our attempt at Minor Threat HC and I played bass. After that I started a band called BILL which was an attempt at cross over stuff like Corrosion of Conformity which I was way into at the time both musically and lyrically, that's when I started as a vocalist. Around 1990 I joined a band called SOCIAL OUTCAST which I sang in again and wrote most of the lyrics. Although I joined this pre existing band I began reshaping it into a political punk band to suit my desire to do something along the lines of Conflict. We put out 2 demos, 2 7" records, a split 7" with Jesus Chrust and a split LP with Feast or Famine. We broke up in 1995. After a 6 year break from both music and HC Punk I started a new band with Paul Sinn formerly of SON OF SAM called PUB LIFE which was an early 80's UK Punk and Oi! Sound like Chaos UK meets the Oppressed or something like that. Pub Life was less political and more snotty social commentary. We took issue with the fact that Detroit was being defined by the Garage Rock Fad that was so prevalent at the time. Technically Pub Life never broke up and may do shows someday again. When Pub Life was winding down I knew I wanted my next band to be as brutal as possible in the Anti Cimex / Discharge vein. Chris Hamilton was a later member of Pub Life and we started talking about what would become FINAL ASSAULT. Around this time I put out a 7" for Detroit D-Beat legends HERESY who had only Demo tapes out back in the 80's. Shortly after that I met Wayne & Fred who were the original bass player and drummer for Heresy and they said they wanted to start a new band and they wanted me to sing. I told the Beast from H8 INC. what our plans were and he was totally into it. I was dragging my feet a bit so Tom started organizing practices and really got the ball rolling with this project. We then brought Chris Hamilton in on guitar. After tinkering around a bit Fred decided that he had too much going on to be involved and for other reasons Beast left the project too. I got a hold of Daniel for drums and the rest just worked itself out.



What your favorite punk band from Detroit and why?

That is an impossible question so I'm going to list my top favorites in no particular order; HERESY, FORCED ANGER, SON OF SAM, GORE and UGLY BUT PROUD. From Ann Arbor; STATE, the BATS and BORN WITH OUT A FACE. That's about it.

What do you think is the biggest problem in local punk rock and why?

The internet. Since Face Book and My space have taken off it seems that attendance is way down for live shows. I would speculate that record sales are down since you can download almost everything out there. So my question is, when no one supports live music or buys music from DIY bands what's going to happen? I fear there will be fewer new bands in the future. HC Punk can be pretty unrewarding as it is but to have fewer and fewer people showing up is just heartbreaking.

What does the near future hold for Final Assault? Are there any plans to tour?

We are planning to go into the studio at the end of April. Maybe I will put out an LP on my label 'Outcast' records. Spider Cuddler is planning a comp with current local bands covering old Detroit bands...I love the concept and we hope to participate. No big touring plans since we all work and our bass player cannot leave the country. We hope to head out to Grand Rapids with some other locals like Disco Assault, UDI and maybe more to do a show with Positive Noise.

How do you feel the Detroit punk scene has changed since the glory days of the 80s and 90s? Is it for better or worse?

I would have to say for the better. In the 80's there were way more people so shows seemed like a bigger deal BUT the scene was chock full of ASSHOLES who had no real concept of what punk was about but rather just wanted to fight. I remember being this Punk Skater kid who got fucked with by the Jock's at school constantly, so I started going to shows because I believed it was the safe haven for all of societies lost misfits, only to be punched in the nose by a bunch of jocks in punks clothing. There were more people to support bands back then but few that really got what it was all about. Now it seems that HC Punk is no longer a fad and our scene is pretty much just the passionate die-hards trying to keep it alive.

How do you feel about the fact that many involved in punk rock are married, have children, and have regular jobs?

Well, since I am married and have a regular job I really don't have much to say unless I want to be a hypocrite. I have been the poor punk living in my friend's basements w/o a car and taking the bus everywhere, and I will tell you that I am glad to have a job and be able to play music & create art for the scene. For me it's the best of both worlds, I've come to the realization that I'm probably A.D.D. and having that duality gives me a bit of balance that I need for my sanity. Being almost 40 I can't imagine living like that again if I don't have to. Remember true freedom and individuality starts in the mind. Now if I was a rich kid with a trust fund and no money worries I would be very happy to play the Punk bit 24/7, but until then I am stuck in the world of the working man.



I hear you have your own record label. Are you in the midst of any projects at the moment? If so, what are they?

I really only have two releases on my label 'Outcast Records,' the HERESY 7" and the FINAL ASSAULT demo. I have no solid plans at this moment but I would like to put out a few things eventually like an LP for FINAL ASSAULT, a BATS 7" of their 80's demo tape and I would like to put out a deluxe HERESY LP of their first and second demo's. But it comes down to time and money.

<p><i>Are there any reputable/cool labels for bands to possibly jump onto?</i></p> <p>Well I have already mentioned Spider Cuddler a few times. I'm fond of labels like Feral Ward, Crimes Against Humanity and Hardcore Holocaust but good luck jumping on those labels...you better be amazing.</p> <p>I have also learned to trust releases from Havoc Records out of Minneapolis, Punks Before Profits out of Grand Rapids, Crust War Records out of Japan, Hohnie Records out of Germany and my new favorite label Kamaset Levyt Records out of Finland. I think for bands starting out, your best bet is to do quality self releases and start getting your name out there and a label will be a natural progression from there. If you're doing it right, labels will approach you. It doesn't hurt to send your self-released projects out to labels like the ones I mentioned before. You never know what they're looking for. The only reason to be on a label is for greater distribution but If you're really doing it right you never need to be on somebody else's label, you distribute and sell your own bands releases and make a greater profit to put out more releases.</p>	<p><i>How do you feel DIY has impacted punk rock? Has it made it more honest, or has it made publicity more difficult?</i></p> <p>DIY <i>is</i> the back bone of real punk rock. When money is removed from the equation the only thing you have is an <i>honest</i> desire to make music and express yourself. Sure promotion will be sacrificed but that's how you separate the sell out jokers from those who are truly committed to the underground music scene.</p>
<p><i>What's the best show you've ever seen or played and why?</i></p> <p>Hmm, when I was first going to shows in the 80's I saw lots legendary bands like SNFU, Agnostic Front, Bad Brains, Dag Nasty, False Prophets, Life Sentence and MDC for example. In the early 90's when I was in SOCIAL OUTCAST I had the pleasure to open for CHAOS UK, Los Crudos, Anti Schism, Echonochrist, Born Against, Rorschach and Dropdead., which were all great live shows. When I was in Pub Life we opened for the legendary SUB HUM ANS a couple of times and they are always great. In more recent years I loved seeing Riistetyt, Moderate Likvidation Kintato and the all time best show for me was Kohu-63 at the Trumbullplex, what an amazing show that was. They had none of their own equipment and a lack luster P.A. and these old school Finnish geezers tweaked & retuned all the equipment and churned out one of the best shows I have ever seen in my life. I will never forget that one.</p>	<p><i>What are your opinions on ska and psychobilly elements in punk rock? Is it just a diluted element or is it a useful fusion?</i></p> <p>I have no problem with those two genres of music in fact I like a bit of both <i>but</i> I generally don't like anything fused with my punk. I like all kinds of music but I prefer it to be at its purest and most grass roots level. I don't like stuff that's over produced in any way either. I think that's something that HC Punk has taught me over the years. So if I'm going to listen to Reggae, Ska, Blues, Jazz, Country, Rock a Billy, Celtic, HC Punk or whatever, I prefer it in its truest, rawest forms. So I guess fusing punk with anything else is not something I seek out.</p>
<p><i>Any words of advice for amateur punks, i.e. people just getting into punk or those who dabble in it?</i></p> <p>Never follow the crowd and I don't just mean the mainstream sheeple but in the scene as well. Like it or not, punks are prone to falling into their own brand of conformity and cliques that can be just as bad if not worse than those Abercrombie Zombies at the mall and school. Think with your own mind. Stand up for what you believe in and for what you believe is right. Don't let the world around you squeeze you into its mold.</p>	<p><i>Do you have any favorite current bands, local or otherwise? What are they?</i></p> <p>I like Anguish, Disco Assault, Live to Kill, Nightbringer, Detroit 442, STATE, you know all the usual suspects.</p>

What's the best record store you've been to and what's the best one to go to now?

That would have to be the Maximum Rock n Roll collectively run Record store in San Francisco called "The Epicenter Zone." I don't believe it's around anymore but I found some of the rarest stuff in my record collection there for cheap. See, it was collectively run so it kept the prices cheap and if you worked there for the day you would get an even bigger discount. Kids on the west coast at that time seemed to have better access to amazing underground music and it seemed to me they took it for granted and they would just turn around and resell it to the used record stores when they moved on to the next fad and you could score the most amazing finds out there. I was also impressed with Reptilian Records in Baltimore, MD. They had tons of hard to find punk imports back in the early 90's. I currently am pleased to still find good used HC Punk stuff at FLIPSIDE RECORDS in Clawson. Going in there is just like it was back in the '80's only back then there were 3 times as many independent record stores. My friends and I would drive all over metro Detroit hitting all the indie record stores digging through mountains of new and used records just to find that one cool find you had been looking for or didn't even know existed.

What does punk rock mean to you/How would you define punk rock?

Punk Rock for me has been a Do It Yourself, unorthodox means of expression and entertainment. It has been a place where the conventional ideas of talent and creativity do not apply and everyone is encouraged to bring their own personal brand of creative expression to the table for consideration. Where music laced with extreme aggression is the vehicle to express feelings of intense frustration.

It *should* be a place that eccentric, intelligent and free thinking oddballs of society can congregate, express themselves freely and feel a sense of kinship and family. A subculture that fosters expression and participation by all who are brave enough to jump in with both feet and learn as they go along.

Unfortunately over the years I have watched as ignorant and self righteous people from the extreme right wing and left wing have tried to seize and manipulate the scene in order to put everyone into a box for personal and ideological gains. With the wisdom of hind sight I have come to believe that this is very wrong. (I guess the word 'Expression' is key to the answer to this question.)

Anything else you'd like to add for the punk rock public?

I would like to quote my friend Tim King from HERESY who said: ***'Always be a leader, never be a follower and if someone doesn't like what you're doing...Fuck 'em.'***



**PUNKS IS
CANADIAN!**

DETROIT 442 'BOREDOM CITY' REVIEW

'Boredom City' is quite possibly the most Detroit album I've ever heard. What I mean, of course, is that this album, fifteen songs of 'Boredom City Punx', is unequivocally produced, crafted and marketed in Detroit. It spits of working class boredom and reeks of lower class frustration. While not traditionally fast, pummeling hardcore like a good amount of Detroit bands, this album is, without a doubt, punk rock from Detroit with a serious fucking groove.

Every song on this album is a well-crafted piece of punk. Many songs have very quotable lyrics, and I believe this is the work of singer Lacy, one of the biggest mainstays in Detroit punk rock (he was around during the Negative Approach era with Son of Sam, during the Cold As Life/second wave of Detroit punk with the Hillside Strangers, and now with Detroit 442). The sound is dubbed 'Boredom City Punx', and it is a bit more unique, with Lacy cranking out some of his best work as a singer, sounding like a deranged Wattie Buchan. Scott #1 (there are two) defined the sound with his riffs and his different guitar sound. Scott #2 puts the rhythm section, together with Bean, into a pulse-pounding, stop-and-go team that allows the guitar and vocals to have a background with which to deliver the good word of Boredom City Punx to any and all listeners. My personal three favorite tracks are Fabric of Society, Worries and Detroit Noise, but every track is worth the price of the album.

This is one of the better albums I've heard lately. Buy this album. Now. It's well worth the minor investment.



THE SPEARS 'SHOVE' REVIEW

What are the Spears? Are they punk? Are they rock? They're certainly not hardcore. It's hard to pinpoint what the Spears actually are other than fucking great. Their new album 'Shove' hits a new high point for pop-ish music, because while it's still edgy and filled with barbs about societal downfalls, it has a radio-friendly sound, and this is probably the only time I or anyone else will say that in a positive manner. The sound is exactly where it should be, and somehow, it happens to fall within mainstream-friendly, without sacrificing any artistic merit. It's the best of both worlds.

The most distinctive part of the Spears' sound is that of Chris Barrows' voice; it's loud, snotty, and very clear. It is not quite as nasally as it was with the Pink Lincolns, but that makes it sound even better. His voice guides pretty much every song, and the lyrics take stabs at society and are just generally pretty well-written. Sam Williams' guitar riffs are also very driving; the track 'People Are Bad' would not be the same without Williams' short but sweet riff to push the song along. The rhythm section guides the background sound to complete it all. It's also worth noting that the bass player is the former singer for Hated Youth, one of the best hardcore bands to not gain the recognition they deserve. It's good to see some of the original hardcore punks still around. In summary, this album is just on the punk side of pop punk, and it's fucking awesome. This is an album worth owning, and on the plus side, it's cheap too! I can't wait for the next one.

GHETTO KIDS/FISHERKING INTERVIEW

When did Danger Society break up and why?

It was about a year ago, and I guess it was because Ryan wasn't having fun anymore; he was stressed a lot... and um Siq Boi and I got fucked up every day, which was never necessarily an issue but now looking back, I feel like it's probably what stressed Ryan out so much.

If you guys ever decide to tour, will you do it together or individually?

Individually, almost guaranteed.

Are there any other good punk bands from Lansing to watch for? If so, who are they?

The Lansing music scene, especially the punk, is dead as fuck. I have a few bands from Lansing I enjoy, but I don't know if I'd call them punk bands...

Edible Intention fucking rules, but other than that, most of our punk band friends are from other cities around the state and we catch up at shows.

When did the offspring, Ghetto Kids and Fisherking, originate, respectively?

We started around the same time; right when DS broke up, we started working on new stuff. I can't really speak for Fisherking, but Siq Boi, Johnny and I pretty much lived together when our band formed, and all of our songs are pretty much about that time period [with] a lot of smashing shit and drinking.

Does the break-up of Danger Society ever come up as a problem between the two bands? If so, why?

Never, I actually feel like the beef is lifted now... everyone is on similar levels but we're all playing more of the stuff we actually wanted to play, and it's fun as hell to play shows with them considering all that we've been through together.



<p><i>Who does the Ghetto Kids consist of and what bands have you guys been in?</i></p> <p>T-bone (vox/bass) Beat Off Beat Down, Chicken Flickers, Danger Society, Crapbastard</p> <p>Siq Boi (guts) Chicken Flickers, Danger Society</p> <p>Ristow (drums) Beat Off Beat Down</p>	<p><i>Have any of you ever met or played with squatters? If so, were they cool and were they local? (i.e. Lansing area, Michigan, etc.)?</i></p> <p>Ristow and I's old bass player used to live in an abandoned movie theatre by the Lansing mall; he's a rad dude, much love [He's] probably the best bassist I've ever played with, but he's a travelin' man now. And the other kids that say they squat in Lansing are posers. No one squats Lansing... Michigan's too fucking cold. We go to jail when we get cold.</p>	
<p><i>How would you describe the music you play? What influences you, for the most part?</i></p> <p>It's hardcore punk, and it's a combo of the old shit i.e. Black Flag, Bad Brains, DRI... etc. and hip hop like Wu Tang and MF Doom, and then extended periods of drinking and drug abuse.</p>	<p><i>What prompted you to drop the ska influence in your music?</i></p> <p>I guess we just weren't that into it; everything else feels natural and real you know? Like the fast shit.</p>	
<p><i>Does the city of Lansing influence you positively or negatively? Would you move to Detroit to play there if that was a possibility?</i></p> <p>Both, man; it's a good and bad place, BMP controls the music scene so Lansing music isn't in its greatest state; neither is the economy and we're all broke as fuck, but our neighborhood and our friends are the fucking best. We would play there (Detroit) any time; I don't know about moving, though; maybe?</p>	<p><i>What does '545' mean?</i></p> <p>At the liquor store around the corner from my crib you can get 5 tall cans of Pabst for 5 bucks out the door.</p>	<p><i>Do the Ghetto Kids have any political stance or platform?</i></p> <p>We just like hockey beer and weed... and playing as fast as possible.</p>



Who is in Fisherking, and what is the origin of the name?

Fisherking is Ryan (bass, vocals, ex-Danger Society), Ben (guitar, ex-Shred of the Dead, ex-Gates of Steel) and Alex (drums, ex-Danger Society). The name is actually from a Terry Gilliam movie from the early nineties starring Jeff Bridges and Robin Williams. I (Ben) really liked the movie, and we all agreed that the name sounded kind of weird and cool, so we went with it.

What personal influences cause you to write the lyrics you do?

I would say that most of our lyrics come from insights and observations about people and life in general.

What's the animal on your shirt, and why did you choose that for a logo?

The animal is some sort of fucked up bunny or something. We couldn't really come up with what sort of design would best represent our music, so we just asked our artist-friend Craig Horky to draw whatever came to his mind. There isn't any meaning behind it, we just thought it looked really cool.

What prompted you to cover Bad Brains' "Big Takeover", being that it is so different?

We're a hardcore band, so we had to do a Bad Brains cover. "Big Takeover" just happened to be the one we all agreed on. It's just a fun, punch-you-in-the-solar-plexus punk song.

When will you be releasing your next EP?

HOPEFULLY July 10th at the Lemuria show at Mac's Bar. It's been a long time coming, so we should have it done by then.

Several bands play your style of music; who are some of your influences, and what do you feel sets you apart, if anything? (Note, this isn't a bad thing; 80s-style hardcore hasn't changed a bit and I love the bands that played it then and play it now just as much)

To be honest, I don't know how much direct influence we take from '80s hardcore bands. Granted, we cover Bad Brains, Minor Threat, and the Descendents, but the majority of what we listen to is more contemporary. I would say we are more influenced by bands that were directly influenced by '80s hardcore. When we started, we were all listening to a lot of Gallows, but I don't know how much that comes through in our music. Now, we're being influenced by bands from all over the proverbial map, and I don't think that any of us are listening to the same thing at this point. If anything, I think that's what makes us unique; we all have very different musical tastes, and we never set out to replicate any specific genre or sound.

What are your feelings about straight edge? Is it a positive or negative force on hardcore?

If you want to abstain from drugs, sex, and alcohol, that's awesome- more power to you. If it gives you some bullshit sense of superiority to the point that you feel that you need to push your lifestyle on others, you can go fuck yourself. It's gotten kind of out of control in some places. Since when is violence against others a viable alternative to one's personal decision to use drugs? I think it has been a positive influence on hardcore in that it has given kids something to relate to, and it's brought a lot of them together. At the same time, it's been used as almost a status symbol, and it seems like some have lost sight of what it's all about.

LIVE TO KILL INTERVIEW

How did Live to Kill arise?

Well, I guess it started in high school when our guitarist Jarrett and I decided we wanted to start playing together. We knew Kyle was into the same sort of music so we told him he was gonna be the drummer. After a few years with the three of us, Chris replaced me on bass and I moved to second guitar and that's the word so far.

What's your favorite band/record of all time and why?

It's always hard to pick your absolute favorites, but I'd say my favorite record is London Calling by The Clash. Spanish Bombs is enchanting.

How would you describe your music? Any particular influences?

It's fast, loud punk. I guess that's a pretty lifeless answer, but I never saw the point in breaking everything down into the most miniscule of sub genres. We're all influenced by just about every kind of music so it's hard to pinpoint, but if you really wanna get detailed just talk to one of us sometime.

What are Live to Kill's plans in the coming months and weeks?

Haha, plans is a word not always known in our vocabulary but since we don't have any shows planned this month, our hopes are to get some new patches and shirts made up and hopefully record some new tracks. Hopefully fit in a practice too, its been probably a month and a half.

Do you follow any type of political affiliation? Why that one?

Oh boy, that's a question that needs to be discussed over coffee and cigarettes. We all think differently and I can't speak for the rest of the band. I enjoy looking into every form of revolutionary leftism and I always found the era around the Spanish Revolution particularly fascinating. If you wanna pigeon hole any of us to being anarcho-commie-tree hugging whatever, then you're just wasting your time.

Do you feel crust punk might alienate some listeners because of its harsh vocals? Why (not)?

Ehh, some people just can't do rough music. I'd say the part of any sect of punk that creates alienation is elitist kids who talk shit when you don't have the right patch or your pants don't have enough holes in them. All that shit is fucking stupid and if you wanna be fashion police then go hit up the fucking mall.

What's the best local place to see or play a show?

Hmm, I always have a fucking blast at the Double OO Pub in Redford. Since they aren't doing shows at the moment, we've been playing at the Comet Bar on Henry in Detroit relatively awesome and that's a sick spot to play. The Meat Mansion in Ann Arbor is definitely one of my favorites as well, always a good time there.

What's your opinion about straight edge in punk rock?

Right on, if you don't like the drink or smoke then that's totally cool. At the same time, I've heard of straight edge thugs going to shows and beating up kids for smoking cigs and that's fucked. On the other hand, there are plenty of people who wanna talk shit if you don't decide to drink and that's equally lame. It's all about respecting your fellow human being.

<p>Do you think the parallelism between the style of military clothing and the style of punk rock clothing is ironic?</p> <p>Punk may not be about fashion, but there definitely is a punky fashion. Yes, I suppose there is some irony there, but I enjoy studs and spikes.</p>	<p>Do you think that some bands who are anarchist as a front for shock value undermine some of anarchism's real goals?</p> <p>I can't really think of any bands that come out and go on about anarchy in that way except for the Sex Pistols. There may be plenty of bands that use anarchy a's for logos that don't really have anything to do with real anarchism and there are bands who talk about anarchy being chaos and whatnot, and that's not what true anarchism is to me. I guess if they're talking to someone about anarchism they could portray the wrong idea, but I'd say that's just out of lack of knowledge on the subject.</p>
<p>What's your favorite local band?</p> <p>Some of my favorites are Final Assault, Taisto, Core Rotten, Front of Resistance, Stoned Hessians, Anti Social Degenerates, and Babehammer was fucking killer before they broke up.</p>	<p>Have you ever heard of Kill a Cop Records? Do you think such an unminced name for a label might turn some people off?</p> <p>Yes, and yes. Police may suck and I don't like the idea of armed gunmen on the streets, but I have a hard time taking it seriously when people say things like that, cause I doubt they'd ever go through with the action if they really had the chance. I can understand the frustration with police, but there should be a higher level of thinking than extreme violence.</p>
<p>Do you think DIY has helped or hurt punk rock?</p> <p>Helped. 100% We make all our own merch in our apartment and there's a great feeling getting things done yourself.</p>	<p>Where do you buy most of your music at? Or do you pirate it? It's okay if you do.</p> <p>Flipside Records is the place for me, or If I'm ever out of town I always try and find a good record store. Locally definitely Flipside. I also like People's Records on Woodward and Detroit Threads. I'm afraid of downloading. Not because of the legality of it, but because I've had bad experiences with computers punking out on me.</p>
<p>What's the biggest issue punk rock is facing on a local level?</p> <p>I find that there aren't enough cool all ages venues that don't charge a fortune at the door. Also a lot of people only turn out to the national touring acts when there are great local shows going on all around.</p>	<p>Anything you'd like to add for people out there?</p> <p>Ummm I don't think so, if you wanna contact us you can always do the myspace, which I always feel lame for plugging. If you wanna be really cool and write/trade tapes and whatnot our address is</p> <p>David Sams</p> <p>633 Prentis St #10 Detroit MI, 48201</p> <p>Up the punks!</p>
<p>Are there any recording plans in the works? Any plans to release material soon?</p> <p>Yes, we are hoping to get recording soon. We do it out of our bassist's basement so we only have ourselves to blame for not getting to it. As far as material goes, we're planning to release a split cassette with our friends Terror Alert from Chicago. That's all very tentative at the moment, but we'll make it known when it's happening.</p>	
<p>What can someone do to participate more in local punk rock?</p> <p>Whatever they feel is right, there are no rules in how you go about it and there are no dues you have to pay to turn up at shows. Just be active in communicating with people. Showgoers, bands, fanzines, whatever! There's so much you can do, it is just up to you! If you see something about your scene you don't like, try and do something about it!</p>	

DEATHSKIN RAZORS 'WHO CAN BELONG' CD REVIEW

The punk scene is heavily populated by bands overly influenced by Hatebreed and the 1980s youth crew movement. Breakdowns, slower drumming, and tough-guy singing usually encompass this style of music. That style of music is for some, but what is the skinny, perpetually lazy, safety-pin laden punk rocker with a vibe for Black Flag supposed to do? That's a subjective answer, but the point is, Ritalin-laced teenagers are usually not into the slower sound of Hatebreed hardcore. They want the fast, relentless drums with a thousand beats a minute. Deathskin Razors alternate between these two sounds with surprising success in their newest musical release, 'Who Can Belong'.

Every song is the result of a garage practice with beer, cheap food and lots of screwing around. In between, a song gets written, refined, and eventually recorded. The result of these practices is a decent collection of basement-style punk rock: Loud, noisy, and gritty. Singer Jon's screamed vocals are the mainstay in every song, whether the drums are going a million miles an hour or if they're on a 4/4 rhythm for a breakdown. The guitar and bass are very steady and keep up with the drums, although the singing is generally on a whole different level of tempo and rhythm. This meshes very well, however. The better tracks of this record are the shorter ones; they have a considerably higher level of energy and moshability. The longer songs are not bad, but they are definitely different. This record is a decent buy; Deathskin Razors promise loud, noisy and gritty, and that is exactly what you get. If that appeals to you, buy it. If not, oh well. I'm sure there's some clean, soft pop punk band you can be proud to play at your kid's birthday party.

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INTERVIEW WITH STUCK LUCKY

How did Stuck Lucky come to be? Where did you get the name?

- Andy, our bass player, came up with it. Being "stuck lucky" is like being left to fester in any other situation, good or bad. He also thought it sounded cool. I agree.

How did the 'Dry Drowning' 7" turn out, in your opinion?

-I am really proud of it! The ideas for those songs were floating around for a bit, but we really made them into tangible sound waves about a week before we recorded them. It was more of an experiment, to see if we could write in the studio. We all like how they turned out, as did Community Records, our home away from home, and we put out a 7", which we had been wanting to do for a while, since we had only put out full lengths. I hope fans like it; it is a bit of a departure from our prior material, but they are really fun to play live.

What is the Nashville music scene like? Who are your favorite local bands to play with?

-The scene in Nashville is how anyone not from here would imagine it: full of song-writers and industry people. Beneath that, there is a bunch of college indie rock and hipster cliques. Overall, we do not have a "scene", as in a bunch of kids coming together to support each other and their surroundings; it's more about being scene (sic) at a party or hanging out with so and so. It's a struggle to get kids to come out and see touring bands. Amidst all of this, there are a few gems. We have a pretty vibrant crust/noise punk collective, with bands such as Karoshi, Marj, Dawn, Brain Wreck, Sanctions, Sacaea, and a bunch more. Other great locals are Murcock, a pop-punk/hardcore group that we play with often, and Hillbilly Casino, a great rockabilly band that will cover almost anything and make it better than the original. Brazilbilly own the downtown dive scene.

Word is you used to tour relentlessly. How come that stopped?

-Relentlessly, huh? As in, more than four months out of the year? I guess "back in the day" in 2006, when we first started touring regularly, we spent six months in and out of our van. Each year after, we would do about four months per 365 days. I guess to the public eye, being on tour means a band is doing something, and when they are not on the road, they are stagnant, which is a fair assumption. In reality, after each tour, we would spend a week or two scrambling to find new jobs and/or places to live, because tour kind of turns those things to shit. After recouping, we would start booking the next tour and working on designs for new merch. We do most everything ourselves. Lee (guitar wolf) and I assemble and screen-print all of the merch table items except for pressing our vinyl. If we could do that, we would! For the most part, I book all of our tours. I graciously accept help from friends around the country, but it is mostly on my own. These two things take up a lot of time and help us prepare to go out again. Not that anything really happened; we just spent more time learning other DIY skills that would help us out. That and we needed to write more songs. It is more fun to be able to make several set lists than it is to play the same thirteen or so songs every night. Also, if we kept showing up in your town every other month, wouldn't you eventually say "They will be back next month, so I can miss them this time," and have no one come out!

What prompted you to develop a grimy ska image? Was it natural or do you have a particular influence that aided in this?

- I am pretty sure we did not set out to have to have any sort of image. I joined up in 2005, so the rest of the guys were already on their way to defining Stuck Lucky's "image". These guys are my best friends and we write music together. Discussing band business does not seem like a job, it is just what we do. As far as influences, we all have things that we bring to the band, but for the most part, old country, early ska, skate punk, j-pop, and thrash are genres we all listen to. As any good punk band will tell you, poverty and depression are a good musical aid as well.

Would you ever host touring bands? Are there any kinds of band you would not play with?

-Whenever Stuck Lucky plays locally, it is usually because we are helping out touring bands. I run our site and I have to sift through quite a bit of emails from bands on tour looking for help in Nashville. I try to point them in the right direction, but we can only play so many times a month locally. It may seem biased, but we play with bands that have helped us out on tour. It can be tough going to places where you don't know anyone, but when a band or promoter decides to legitimately set up a show for you, rather than just saying they will hop on after you do the legwork, they deserve the same courtesy if they come through your city. We don't have a policy of not playing with certain genres, but if we are not into the music a band is touring with, we most likely won't play. I could go on and on about this because it is a volatile subject, but to sum it up, don't get mad at us because we won't play with your band on a certain day. All five of us have things going on other than music. Do not take it personally. I have had bands we don't know demand that we play with them and then get super pissed when I say no. Well, as pissed as you can get through email. Anyway...next question!

How did the 2009 tour with Fatter Than Albert and A Billion Ernies go? Were you well-received?

- Every date on the tour was a blast. All of the bands on Community Records are good friends. Greg from Fatter Than Albert started the label to help out bands like us, since it seemed like we all were outside the trends going on, even in punk and ska.

Mosh or skank, and why?

-Neither. They both look forced, no matter how long you have been doing it. Just flail around however you feel like and if it happens to look like either of those styles, more power to you.

Outside of music, is there anything to do in Nashville, like squat or visit some tourist attraction?

-We really only have summer squatters here, so nothing going on there. Then again, I am not too involved with that community, but that is what I hear from those who practice it. For tourists, there is always the Charlie Daniels Museum!

What's the best show you've ever played? What made it so good?

-For me, my favorite show was in Grand Rapids during last year's Community Records tour. There were so many people and we were touring with our friends. During our set, people were standing on counters, so it looked like a wave of people about to crash down on us. It was also Charlie from FTA's birthday, so I took him to the 24-hour supermarket to get his favorite foods. He was pretty drunk, so it was entertaining to watch him yell at other customers and employees.

<p><i>What material is up and coming for Stuck Lucky in the future?</i></p> <p>-We are heading into the studio in two weeks to finish up six or so songs that will be used for possible splits or 7-inches. We might save them for a new full length; I know we are aiming to have one out this winter.</p>	<p><i>Have you ever opened for anyone 'famous'? Who was it? Were they decent people or snobby bastards?</i></p> <p>-We have opened for a lot of "famous" bands, but I think our favorites, so far, are World/Inferno Friendship Society, Dwarves, Rev. Horton Heat, and The Suicide Machines. All of them were super nice. I booked and promoted the Dwarves show and came up \$700 short (a very high guarantee, to be that short) and they were cool with it. I showed them around the city the next day and took them to several country music landmarks. I have heard stories about them being scary guys to be around, but they were total sweethearts. They will probably curb stomp me for saying that. We have run into a few assholes, but I won't name anyone because I am tired of there being weird music "beefs". I will say I have dealt with quite a few booking agents who have ruined an otherwise fun night of music by telling their bands that I agreed to something that I did not agree to, such as rider stipulations and guarantees, and put me and the touring band in an awkward situation.</p>
<p><i>Do you harbor any political views or is Stuck Lucky more about fun rather than politics?</i></p> <p>-I think we are a vague mixture of both. Not to say we are overtly political or apathetic, but if we are interested in putting a subject we are interested in into song, we will. Vague, right?</p>	<p><i>Have you ever heard of a band called the Horny Coroners? They have a similar sound to you and they also have an alliterative name.</i></p> <p>-I just checked them out and I'm down.</p>
<p><i>What recording are you most proud of?</i></p> <p>- I want to say all of them, but that is a cop out. Really, I get excited about stuff that has not been laid down to tape yet, the songs we are demoing at any given time. I listen to all of our stuff from time to time and think "Hey, I like this song. Why do people still hate us? Oh well."</p>	<p><i>Do you prefer the touring life or regular life?</i></p> <p>- It is great to be on tour, but there are so many things that go on in both realms that I would rather not give up. My fiance and dog are always good to be around, as well as my family, who I am lucky enough to live only fifteen minutes away from. I am also obsessed with my job as a pizza "chef"; they are pretty awesome with letting me go on tour whenever I want. I really enjoy sleeping on the front bench seat of the van every night on tour and waking up to go wander around different cities every day. Truck stop novelties never get old, as well. I don't know. My regular life is going on tour.</p>
<p><i>Anything else you'd like to add?</i></p> <p>-I really enjoy Harry Belafonte. Thanks for the interview!</p>	<p><i>What's the craziest thing that happened to you on tour?</i></p> <p>-Curing tonsillitis or whatever weird throat infection I had by OD'ing on Tylenol. I kept myself so heavily medicated that bruises started to appear on the skin above my kidneys, which probably wasn't a good thing. Live fast, die young. I've got a few more years before the golden age of 27, when the fates will snuff out my musical candle.</p>

SHOW REVIEW: KEEP IT A THREAT
TRANSITIONS SKATE PARK, JUNE 12TH, 2010 DEARBORN HEIGHTS, MI

Having flyer'd, spread the idea by word of mouth, and almost spray-painted for this event, it goes without saying that I was beyond excited for this event. Thirteen bands, lots of free stuff, an all-day festival that involves my two favorite things: Punk rock and getting a day off from work. Nothing's better. It was a long, exhausting day, but Keep It a Threat 2 was most likely the best concert of the year so far. If you weren't there, you missed out.

Core Rotten got the ball rolling for the festival. They have a distinctly speedy hardcore sound with a unique vocal approach. Rather than throwing a vocal tantrum like most 80s hardcore styled bands, singer Korey lets the vocals take a backseat, allowing the driving force of the songs to be the instruments. Don't misinterpret this; Korey can sing, but as opposed to driving the song, the vocals are like the air attack of a blitzkrieg, carrying the song, but not pushing it. With cheap merch and a unique take on hardcore, Core Rotten is well worth a look.

Hailing from the state capital of Lansing, the Ghetto Kids arrived light (I think they only had two cars, and they were actually cars), but armed to the teeth. As I have mentioned before, the Ghetto Kids have a great sound that keeps the punk end of the sound that former band Danger Society had, dropping the tinge of ska that they had. I would hazard to guess they have around eight or so songs of their own now; not bad for the band's age. Although they're new, they have found the sound worth adopting. Once they get a few more songs written and recorded, be on a lookout for a good thrashing!

Next was Trace the Veins. They have a good, edgy pop punk sound. Although I believe they had some mic problems, they played pretty strong for a small group of people (unfortunately, people like to wander, myself included). This isn't to knock them; this band has some potential, and they can use that potential to fuel more shows, songs, merch, etc. and they will be on their way upwards.

Desiring Dead Flesh brought themselves down from the thumb of the state to play down this way. They play powerviolence/grindcore-like punk songs with most songs being around thirty seconds long. It's hard not to enjoy with a 9-year old drummer, and for what they do, it's decent. If you expect powerviolence (thirty second songs, often in a row, one rarely discernable from another), that's exactly what you get. How you interpret that is up to you. In addition, the guitarist was a real cool dude.

After that was Unsinkable Molly Brown. I admit I know next to nothing about this band, but they seemed good enough, until a power problem cut into their set and left more than a few people disinterested. This wasn't the band's fault, but it is what it is. They also played a good set (problem-free) opening for the Suicide Machines in November. They played alright, but I remember little other than there being a power problem. I believe it was more rock-oriented than punk.

Next on the bill was Against the Grain, who had fill-in guitarist Kyle Davis for the show. There was a noticeable difference. The energy level was amped up, the crowd got really into it, and no mistakes (at least none that I noticed) were made. ATG has crafted their punk n' roll sound and they've honed it and it's just about as good as it can get. With their 5-song EP and a few new tracks that are finished but unrecorded, they have a good palette of songs to choose from. They also played a killer version of 'Sonic Reducer' by the Dead Boys, which made the crowd go crazy. All ATG needs is more money and more out of town shows. After that, they can write their own ticket to being a national touring act.

After ATG was Iron Minds, who have a strange style of hardcore. It's enjoyable, but I can't pinpoint quite what it is. It was a decent set, but as usual, all of ATG's fans scattered after the set, so only a few people stuck around to watch these guys play, which is a shame. The set was decent, but when you're playing in front of a handful of people, it's hard to get into it. Iron Minds is definitely worth a look. It's sad that both times I have seen them, the crowd has been small and they didn't seem to be too into it. It's a band at least worth listening to online.

Next, Disco Assault loaded up for their final show ever. They ended it rather properly. They played all of their best songs they way they should be played and memorably ended their four (or maybe five) year career. While they will be missed, Disco Assault brought back everything great about 80s hardcore and skateboarding. They are one of the best bands to come out of the area since the second wave of Detroit punk effectively ended in the late 1990s. Also, they ended their set with Negative Approach's "Can't Tell No One", and as insignificant as it may be, I got to have the microphone for the last part of the song (I was also surrounded by about ten people yelling the same thing as me, but it still gives me that fuzzy feeling inside I guess). They will most definitely be missed, but the guitarist is in Bad Assets right now, so for the time being, look out for them.

After Disco Assault was the A-Gang. They seemed a little bit off on this set, or at least singer Ben Wixson did. The set was okay; the band did all of their originals, which are some of the best rock songs with punk influence (or, in short, punk-influenced rock) to come out since the original era of punk. Also, they do a really great cover of Black Flag's "Six Pack". This band has at least as much potential as ATG does, if not a bit more. Look out for this band; they're one of the better bands that can quietly slink between rock and punk.

D.A. stepped atop and brought their Detroit-fueled hardcore to the stage. Their ferocity was well-received, and the crowd went crazy. Circle pits and ramp jumps pervaded the background as D.A. rocked the stage. Just awesome. Ali-K, Dougie, and their guitarist (whose name escapes me) have reserved their spot in Detroit punk history with their brand of hardcore.

Aggro or Die! was up next. Although enough thanks cannot go out to singer J. Voltage for putting KIAT together, he also brought his band out to bring trashy hardcore thrash to youth everywhere. Filled with nostalgia (Nintendo games, giant-ass skateboards, etc.) and some healthy disdain for humanity, AOD! songs are, and were, pinnacles of skateboarding awesomeness. I hate skating because I suck so bad at it, but this band makes me want to learn.

Next was Common Enemy from Pennsylvania. Although the crowd had somewhat dispersed, these guys brought good old thrashcore to Michigan. It's good to see a band do more than one album doing thrashcore style music. It takes dedication and genuine love of punk rock to do that. Common Enemy tore up the stage, or at least what was left of it. The singer sounded better in studio later on, but he has the energy necessary for a frontman.

Finally were the Hand Me Downs. With their sing-a-long style of anthem-driven street punk, The Hand Me Downs are a real cool band to see in action. It's pretty rad when you see people singing all their lyrics, and it's even better if you're one of them. What could define success other than a room full of people knowing the lyrics to your songs? For the Hand Me Downs, not a whole lot.

TOP THREE ALBUMS

LOCAL

Negative Approach- Total Recall

I picked this one as number one because of the powerful influence this band had on punk rock in general, not to mention the influence it had (and still has) on the Detroit scene. The nihilistic, brutal sound that Negative Approach created and perfected is still played today. It's also a punk rock rite of passage to cover at least one N.A. song. To have that level of influence over bands almost thirty years after the songs were written is a testament to how powerful these songs really are.

Koffin Kats- Koffin Kats

One particularly funny thing I find about this band is that the first time I saw them in concert, I thought they were a horrific rapcore group by the name of the Kottonmouth Kings. I think you can see where I made my mistake, but in short, about a year after that show, I saw these guys open for local ska legends Telegraph and I was blown away. It took me a couple of shows to get into the Koffin Kats groove, but I've been hooked ever since. I picked up this album, and discovered how great it was. It's nice and short, and each and every song is a masterpiece in and of itself (i.e., it could function as a band's single). There isn't a weak spot on it, and it perfectly blends psychobilly imagery with punk rock energy.

Detroit 442- Boredom City

Yes, this album has only been out for about two months. However, I feel this is the finest work Lacy and crew have put together in all of their years of rocking. He has at least thirty years experience as a frontman, and this is the best of all the work he has done. It has everything necessary for a great punk album. It's energetic, quotable, philosophical, and it has a long lifespan (as in the songs don't get old fast). Son of Sam and the Hillside Stranglers were good, but Detroit 442 is great.

UNDERRATED

G.G. Allin- Always Was, Is, and Always Shall Be

Everyone judges G.G. Allin by what he did in his later years as more of a stage actor than a front man: Throwing shit at people, trying to fight fans, pissing everywhere, and doing songs about all of the aforementioned instances. However, before any of this took place, he could sing a bit. There's some misogyny in the lyrics, but barring that, this was straight-up punk rock done exactly as it should be. This album, judged by what it was as a stand-alone, is a piece of gold amongst a wasteland of shit. No songs about excrement or urine, just pussy and misanthropy.

Stuck Lucky- Hate the Light of Day

Only crack rock steady seemed to have the grimy ska image down, until I heard this album. This album is without a doubt a ska album, but mixed in are pulsating rhythms and quick-paced songs. I think this band quite possibly has the ability to bridge the gap between ska fans and punk fans (many people like both, but I've noticed a deep divide between the two fanbases). Since Choking Victim/Leftover Crack are essentially over, Stuck Lucky is the unofficial head of the grimy ska scene, and they have the ability to bring unity to punk and ska fans across the nation in a way I've only seen Leftover Crack and the Suicide Machines pull off.

The Clash- The Clash

The Clash is a rather popular band, but I feel that their first album is always the one overlooked. Most fans generally look at the Clash and think 'London Calling' or 'Combat Rock'. The first album is such a great piece of work that it is deserving of being looked at and properly acknowledged. The songs 'Career Opportunities' and 'White Riot' still ring true for many working-class folks today, myself included. This is not to mention the other great songs on here ('Protex Blue' and 'Janie Jones' are my other favorites). So before you listen to 'London Calling', give this album a listen first. You might be surprised at how powerful they were at first.

ALL-TIME

Black Flag- Damaged

Of course this record pick will come off as stereotypical, as this is pretty much selected as the pinnacle of hardcore greatness, but it bears repeating. I never get sick of listening to this record, and every single song on here affects me on a different emotional level. 'Life of Pain' still sends paralyzing chills down my spine every time I hear the intro, 'Spray Paint' still makes me want to fight when it comes on, 'Thirsty and Miserable' brings me to a state of stone-cold misanthropic sobriety, and 'Damaged' is the ultimate "I'm fucked up, and yet I'm less fucked up than you" song. This album is timeless.

Hated Youth- Hardcore Rules

What is this record, you might ask? Most people have never even heard of Hated Youth, and possibly for good reason; the band never left the Florida/ Georgia area while they were alive and abound. However, I discovered this album by accident, and never have I heard such a powerful message conveyed in eleven minutes. Charged on youthful boredom, this is the single greatest record almost no one has ever heard. These are the greatest 7 inches you will ever feel.

Choking Victim- No Gods No Managers

This is really where ska and punk fused to create something better than both. Ska with a depressing overtone? Punk rock with upbeat guitar rhythms? This is where it was made. The lyrical content also stepped into a new ground; it was previously covered material with an interesting spin. It was pretty rare to find anyone who had genuinely squatted before, and these guys really had. It also brought a great amount of cultural influence to punks around the world. There are people who have decided to take up squatting themselves because they love this band so much. That level of cultural impact combined with how strong this album really is earns this album a secure place in punk rock history.

CORE ROTTEN 'RED' EP REVIEW

Core Rotten's 'Red' EP is a much more direct release than the other two EPs they released. With 'Compost', it was a grunge-influenced punk record, and 'Such a Waste' was more of a straight-up hardcore album. This EP is more of a thrash-y hardcore release; it screams of Common Enemy, Aggro or Die!, and all things hardcore with a tinge of thrash.

This album has some thrash elements in it that really set it apart and makes it outshine the rest of the previous works; 'Beasthead' has some very swiftly sung vocals and a matching drumbeat that keep the song moving fast. 'Justice (Through Revenge)' is the best song on the album, most reminiscent of what I think Core Rotten is. It's a swift-riffed song rife with singer Korey singing at what seems like UDI speeds. '...And Like the Flu' has one of the most sick riffs I've ever heard, bass or guitar. It never lets up on the momentum and really deserves to be heard by all punk fans. 'So Much Blood' is a blood-curdling song that I think is about suicide. Korey writes some seriously fucked-up lyrics, and it's awesome. 'Don't Panic!' has a killer drum beat with some pretty cool guitar riffs; you have Adam to thank for that. In it, he doesn't just use bar chords or power chords; there is a lot of noodling going on as well, and this is what sets Core Rotten apart from a lot of hardcore bands. They implement a few different styles, all while playing good old-fashioned hardcore punk. 'I Kill Stars' is a fun, fast jab at a band most un-lobotomized people hate, I See Stars, and there are subtle mentions of a few good local bands in there.

This is a very short album, but it's pretty damn good. Give it a spin and give attention to the lyrics. Gnarly shit.

SHOW SCHEDULE FOR THE MICHIGAN AREA, AUGUST THRU NOVEMBER 2010

8/1 Sunday, August 1, 2010 at Cory Tramontelli's basement in Troy

Fatter Than Albert, A Billion Ernies, Stuck Lucky, the Best of the Worst, CbJ, Sparks

8/2 Monday, August 2, 2010 at the DAAC in Grand Rapids

Fatter Than Albert, A Billion Ernies, Stuck Lucky, A Name for Ourselves, Matt Wixson

8/3 Tuesday August 3, 2010 at The Magic Stick in Detroit

Nekromantix, The Howlers, The Mutilators & The Goddamn Gallows

8/6 Friday, August 6, 2010 at the Magic Stick in Detroit

Easy Action, Bill Bondsmen, Grande Nationals, and Replicas

8/6-8/7 Friday to Saturday, August 6-7, 2010 at 61288 Gratiot in Lenox Township

Aestival Festival w/ St. Thomas Boys Academy and numerous others

8/7 Saturday, August 7, 2010 at the Static Age in Romeo

Hostage Calm, We are the Union, Such Gold and Sunlight Ascending

8/7 Saturday, August 7, 2010 at the Breakroom in Grand Rapids

The Dewtons, 40 Oz. of Spite, and the Squints

8/7 Saturday, August 7, 2010 at the Blind Pig in Ann Arbor

ATG, Bootknife, Duppy a Jamba, Taking on the World, Arrogant Bastards, Pancho Villa's Skull

8/7 Saturday, August 7, 2010 at the Comet Bar in Detroit

U.D.I., Detroit 442, Best Idea Ever, Aggro or Die!, Slain Husseins, Deathskin Razors, Shitfucker

8/10 Tuesday, August 10, 2010 at Polycarbonate Records

ATG, This is a Stick Up, A Name for Ourselves, Core Rotten, and Seized Up

8/12 Thursday, August 12, 2010 at the Static Age in Romeo

The Killer, Down and Out, Fight It Out, Sawchuk

8/13 Friday, August 13, 2010 at 5005 Jackson Rd. in Ann Arbor

State, Anguish, Blue Tiger Death Squad, Amish Noise, and Dumbskulls

8/13 Friday, August 13, 2010 at Papa Pete's in Kalamazoo

ATG and the Hex Bombs

8/13 Friday, August 13, 2010 at PJ's Lager House in Detroit

Voice of Anger, Final Assault, Live to Kill, Oil Tanker, and Attentat

8/14 Saturday, August 14, 2010 at the Modern Exchange

Ziptacular, Granola Add Bacon, Hometown Heroes

8/15 Sunday, August 15, 2010 at Savoy in Ypsilanti

Trace the Veins, Saint Fiacre, The Hand-Me-Downs and the Taozins

8/15 Sunday, August 15, 2010 at Club 309 in Royal Oak

2 Tone Runts, Car Full of Midgets, Take a Hint, Clear Blue Ska

UPCOMING AND RECENT RELEASES

Fisherking 'Forget It' EP (released July 10, 2010)

Koffin Kats/ 12 Step Rebels split CD on Stomp Records

St. Thomas Boys Academy 2nd album

Deathskin Razors 'Who Can Belong' CD (released June 23, 2010)

Aggro or Die! 'Summer Dies' CD
A Name for Ourselves 'Everyone's a Character' CD

Death in Custody 2nd album

Explicit Bombers 'We Cannot Lie' EP

Nightbringer 7" EP

Voice of Anger full-length album

Against the Grain 5-song EP (release planned for October)

Dick Hickey/Cunt Saw 'Cum Together' split

Hellmouth/Explode and Make Up split 7"

Hellmouth/ Embrace the Kill/ Mouth Sewn Shut/ In Defence 4-way split 7"

Hellmouth/ Wreak Havoc split 7"

Hellmouth full-length album

40 Oz. of Spite 'Drink It Down' EP

Molested Youth 7" on Deranged

8/16 Monday, August 16, 2010 at the Magic Stick in Detroit

Bane, Trapped Under Ice, Cruel Hand, Build and Destroy

8/17 Tuesday, August 17, 2010 at the Inside Out Gallery in Traverse City

Bane, Trapped Under Ice, Cruel Hand, Alpha & Omega Brothers, High Society

8/19 Thursday, August 19, 2010 at Joe Louis Arena in Detroit

Slayer, Megadeth, and Testament

8/19 Thursday, August 19, 2010 at the Magic Stick in Detroit

Fucking Awesome Fest with Kommie Kilpatrick, Frustrations, Silverghost, and more

8/19 Thursday, August 19, 2010 at Woobie's Bar in Flint

Death Invades Earth and two others "Back to the Bricks" Car show in Flint

8/20 Friday, August 20, 2010 at Juke's Bar in Grand Rapids

Kevin Seconds, Aggro or Die!, 40 Oz. of Spite, and Squints

8/21 Saturday, August 21, 2010 at the Bohemian National Home in Detroit

Detroit Underdogs, Buttock, Matt Wixson and Hub City Stompers

8/26 Thursday August 26, 2010 at Smalls in Hamtramck

Swingin' Utters w/The Menzingers & The A-Gang

8/27 Friday, August 27, 2010 at St. Andrews in Detroit

Mighty Mighty Bosstones, Teenage Bottlerocket, the Flatliners, and We are the Union

8/28 Saturday, August 28, 2010 at the Bomber's Barn in Howell

Explicit Bombers, the Taozins, and two others TBA

8/31 Tuesday, August 31, 2010 at the DAAC in Grand Rapids

Brothers, Positive Noise, The Great Reversals, Zann, Black Kites, and Cloud Rat

9/4 Saturday, September 4, 2010 at the Magic Stick in Detroit

Hellmouth, Chapstik, Aggro or Die!, Amino Acids, Snakewing, Boom Swagger Boom and more

9/11 Saturday, September 11, 2010 at the Old Miami in Detroit (Children's Hospital Benefit)

State, Voice of Anger, w/ TBA

9/11 Saturday, September 11, 2010 at The Break Room in Grand Rapids

D.A., 40 Oz. of Spite, Red Channel, and Natural Disasters

9/17 Friday, September 17, 2010 at Smalls in Hamtramck

Sick of It All, Wisdom In Chains, The Mongoloids, & Hellmouth

9/18 Saturday, September 18, 2010 at the Trumbullplex in Detroit

Star Fucking Hipsters, ATG, Trace the Veins, and special guest

9/18 Saturday, September 18, 2010 at The Shelter in Detroit

Nightbringer record release show with, Rzl Dzl, Face Reality, Bloody Knuckle Combat, one more



9/18 Saturday, September 18, 2010 at Smalls in Hamtramck

Koffin Kats tour kick-off with the Taozins, El Smasho, and the Sawyer Family

9/22 Wednesday, September 22, 2010 at Smalls in Hamtramck

We Are the Union, Mute, Rufio, and Strung Out

9/24 Friday, September 24, 2010 at Smalls in Hamtramck

Street Dogs, Flatfoot 56, Left Alone, Continental, Homeward Bound

10/2 Saturday, October 2, 2010 at Blondie's in Detroit

D.R.I. and Anti-Social Degenerates

10/4 Monday, October 4, 2010 at Mac's Bar in Lansing

Agnostic Front, Fisherking, Mothers of Mercy, and New Lows

10/5 Tuesday October 5, 2010 at Smalls in Hamtramck

The Toasters, CbJ, the Superbums, St. Thomas Boys Academy, Taking on the World

10/8 Friday, October 8, 2010 at Corktown Tavern in Detroit

UDI, Shitlife, Phobia

10/8 Friday, October 8, 2010 at the Shelter in Detroit

Cro-Mags, H8 Inc., Dogz of War, Nightbringer, and I Am Cursed

10/12 Tuesday, October 12, 2010 at Token Lounge in Westland

Live to Kill, Anti-Social Degenerates, Voice of Anger, and Resistant Culture

10/14 Thursday, October 14, 2010 at the Russell Industrial Center in Detroit

Hellbastard, FxDx and more

10/15 Friday, October 15, 2010 at Mac's Bar in Lansing

Hellbastard, Jucifer, and others

10/23 Saturday October 23, 2010 at the Loft in Lansing

Tesco Vee's Hate Police w/ Hellmouth, Knowlyfe, and Easy Action

11/19 Friday, November 19, 2010 at Mac's Bar in Lansing

D.R.I. w/ Hellmouth

THE TAOZINS DEMO REVIEW

"Holy shitfucking awesome!" was what I thought after I heard this demo. Unique is another good way to describe it; perhaps flexible or multi-faceted are more ways to explain exactly what the Taozins demo is. In a four song demo, they manage to cover four different sub-genres, all while kind of holding their own sound together. That takes a LOT of talent, and the Taozins pull it all off.

The first song '3 ½' is kind of a pop-ish punk, or rather, it's more listener-friendly. Not in a Beatles or Nickelback kind of way, mind you, but more in a Ramones or Queers kind of way. It retains aggression, but downplays the element in order to express a point. Next is 'STS', which is reminiscent of Blitz and other British Oi! music (British Oi! is different than American Oi!). The song would fit in well on a compilation after the Dropkick Murphys brought an end to one of their mediocre songs. The third track 'Demons' is probably the track closest to what the Taozins really are in terms of genre: Speedy, trashy thrash punk. Creepy lyrics just complete this masterpiece. The final track, 'Sloppy', explores crack rock steady while mixing it to the band's liking. It's an incredibly grimy, danceable song with the band's trademark aggression.

For how strong each song is, it's worth at least \$5. But, it is free. Grab one and don't miss out on this band; you'll live (or maybe not) to regret it.

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<p>Detroit Noise Records 400 Bagley #707 Detroit, MI 48226 lacy1217@detroitnoise.com</p>	<p>http://detroithc.blogspot.com http://buraicore.blogspot.com www.punksbeforeprofits.org http://grscreamer.com http://bermudamohawkproductions.com</p>
	<p>All reviews written, interviews conducted, and photos taken by Aunty Social</p> <p>Do you...Want your music reviewed? Got something to say? Have a suggestion? Possess a desire to send me hate mail?</p> <p>I am always accepting material to review. File all submissions to the Criminal Behavior fanzine e-mail or P.O. Box.</p>